



**Fort Wayne Civic Theatre
IN THE WINGS
Arts-In-Education Program
Study Guide**



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The Characters

The Narrator

THE CASTLE

Young Prince - young man, noble bearing, spoiled

Beast - gruesome, short-tempered, (the Prince cursed)

Old Beggar Woman/Beautiful Enchantress - haggard old woman who transforms to Enchantress

Lumiere - candelabra, Maitre D', ladies man, charming

Cogsworth - mantle clock, manic, English Major

Domo

Babette - featherduster

Mrs. Potts - kind-hearted teapot

Chip - her son, a teacup

Wardrobe - opera singer turned wardrobe

Other Cursed Objects in Castle

THE VILLAGE

Belle - beautiful, intelligent, young woman

Lefou - dim-witted hanger-on

Gaston - very handsome, rude, narcissistic, hunter

Silly Girls 1, 2, 3 - three young women who pine after Gaston

Maurice - genius inventor, father of Belle

Monsieur D'Arque - proprietor of the local lunatic asylum

Villagers

Gaston's Cronies

THE FOREST

Wolves

“I want adventure in the great wide somewhere! I want it more than I can tell! And for once it might be grand to have someone understand. I want so much more than they've got there.”

(Belle, Act I)

The Songs

ACT I

Prologue	(Narrator)
Belle	(Belle, Villagers, Gaston, Lefou)
No Matter What	(Maurice, Belle)
No Matter What (Reprise)	(Maurice, Belle)
Me	(Gaston, Belle)
Belle (Reprise)	(Belle)
Is This Home	(Belle)
Gaston	(Gaston, Lefou, Silly Girls, Gaston's Cronies)
Gaston Reprise	(Gaston, Lefou)
How Long Must This Go On	(Beast)
Be Our Guest	(Lumiere, Chip, Mrs. Potts, Ensemble)
If I Can't Love Her	(Beast)

ACT II

Something There	(Belle, Beast, Mrs. Potts, Lumiere, Cogsworth)
Human Again	(Mrs Potts, Lumiere, Chip, Babette, Wardrobe, Cogsworth, All Objects)
Maison Des Lunes	(Gaston, LeFou, D'Arque)
Tale As Old As Time	(Mrs. Potts)
If I Can't Love Her (Reprise)	(Beast)
A Change in Me	(Belle)
Mob Song	(Gaston, Ensemble)
Is This Home (Reprise)	(Belle)

"If anyone can make the most of living here then Belle, it's you, and who knows you may find home here too."

(Mrs. Potts, Act I)

Scene Breakdown

SETTING: A village outside of a city in France, a nearby forest with a great castle.

PERIOD: Vaguely 18th Century

ACT I

Prologue [the Castle]: A young selfish Prince is turned into a beast for neglecting an old beggar woman, who turns out to be an Enchantress. The Enchantress curses the prince, his castle and all its inhabitants. The only way to break the curse is for someone to fall in love with the Beast before the last petal leaves an Enchanted Rose left by the Enchantress.

Scene 1 [the Village]: In a small town not far from the castle, a young woman is introduced (“Belle”). Belle does not fit in with the rest of the town. She enjoys spending her time reading books, dreaming of adventure. She catches the eye of a narcissistic hunter, Gaston, who mocks her father, a simple inventor. Gaston plans to woo Belle, for though she is strange, she is beautiful. Belle says goodbye to her father, Maurice, as he leaves for a Fair to show off his latest invention (“No Matter What” & “No Matter What Reprise”).

Scene 2 [the Forest]: Maurice must pass through the dark forest to get to the Fair. Along the way he is sidetracked by a pack of hungry wolves. He flees for safety and finds refuge in a mysterious, looming castle.

Scene 3 [the Castle]: Maurice explores the quiet castle. He is welcomed by various Enchanted Objects that can move on their own and communicate. He also meets the master of the castle; a ferocious Beast who locks Maurice in a dungeon for intruding into his home.

Scene 4 [Belle’s Cottage]: Gaston attempts to propose to Belle and begins to plan their future. However Belle is outraged by his proposal and dismisses him. She daydreams about freedom. The dream is interrupted when Lefou comes from the forest wearing Maurice’s scarf. He tells Belle where he discovered the scarf and Belle sets out to find her father.

Scene 5 [the Castle]: The Enchanted Objects discuss the spell taking its toll on other various objects in the castle. Belle enters and everyone grows hopeful that she’ll be the one to break the spell. Belle finds her father locked up. He urges her to flee the castle. The Beast appears and demands that someone pays. Belle sacrifices herself by trading places with her father. Lumiere encourages the Beast to give Belle a more comfortable place to stay since she’ll be imprisoned forever. The Beast leads her to her room, not before exclaiming that the West Wing is forbidden to her. In her room, Belle meets Mrs. Potts and the Wardrobe. She wonders what her life will be like here in this big castle with such a master (“Is This Home”).

Scene 6 [the Tavern]: In a tavern, Lefou and Gaston's Cronies try to encourage the dejected Gaston ("Gaston"). Maurice bursts in claiming a beast has kidnapped Belle in a castle in the woods. Gaston kicks him out, declaring him insane. Then Gaston and Lefou hatch a plan to win back Belle using her father's "insanity" ("Gaston Reprise").

Scene 7 [the Castle]: The Enchanted Objects discuss their fears about never being human again when the Beast fails to politely invite Belle to dinner. The Beast gets angry and feels the inevitable doom of the relationship ("How Long Must This Go On?"). He looks in his magic mirror and sees Belle venting about the Beast's cruelty. Later on, Belle is hungry and decides she wants dinner. Lumiere, excited to serve someone again, puts on a grand show for her ("Be Our Guest"). After dinner, Belle is wide awake. She decides to explore the castle. She sneaks away from Cogsworth and finds her way into the forbidden West Wing. There Belle finds the Enchanted Rose and the Beast finds Belle. His anger once again gets the best of him and he scares Belle out of the castle. Alone, the Beast is left with his thoughts on what little humanity he has left. He wrestles with what he has become ("If I Can't Love Her").

ACT II

Scene 1 [the Forest]: Belle flees to the forest only to run into the wolves. The wolves close in when suddenly the Beast appears. He fights them off, not without taking a serious blow to his arm. Belle sits at a crossroads but in the end she cannot leave the wounded Beast. She helps him back to the castle.

Scene 2 [the Castle]: Back at the castle, Belle and the Beast begin to get along as Belle tends to his hurt arm. The Enchanted Objects look on in hope as the Rose's petals continue to fall. Mrs. Potts encourages the Belle and the Beast to sit down for a bowl of soup. They begin to see each other in a new light as strong feelings rise to the surface ("Something There"). As Belle and the Beast grow closer, Mrs. Potts, Lumiere, Cogsworth, and Chip can't help but begin to dream of what it will be like when they are ("Human Again"). Belle returns the Beast's original request and invites *him* to dinner.

Scene 3 [the Tavern]: Gaston and LeFou meet with Monsieur d'Arque, the proprietor of the local lunatic asylum. They hatch Gaston's evil plan. They make an arrangement with D'Arque to declare Maurice insane and lock him up in the asylum, thereby causing Belle to return in distress right into Gaston's waiting arms ("Maison Des Lunes").

Scene 4 [the Castle]: The nervous Beast preps before his dinner with Belle. The Beast and Belle eat dinner until Belle asks the Beast to dance as Mrs. Potts sings ("Beauty & the Beast"). Afterwards the Beast attempts to express his feelings to Belle only to be interrupted by her honest feelings of missing her father. The Beast allows Belle to use the mirror to see her father. Belle sees Maurice lost in the woods. The Beast, in an act of love, frees Belle and gives her the mirror to take with her so she can always remember him. The objects are amazed that the Beast has learned to love. However, they all seem doomed to be cursed forever. The Beast expresses his own sorrow of remaining in the curse, but more importantly of not winning Belle's love ("If I Can't Love Her Reprise").

Scene 5 [Belle's house]: Belle finds her father and attempts to explain to him how the Beast freed her, as well as explain her change of heart ("A Change in Me"). Then D'Arque and a mob arrive to collect Maurice. LeFou taunts Maurice with questions about the Beast trying to prove his insanity. Gaston appears to "rescue Belle" . . . on the condition that she marries Gaston. Belle refuses and Gaston has D'Arque arrest Maurice. To prove her father is not crazy, Belle shows everyone the Beast by using the magic mirror. Gaston, disgusted to find Belle has feelings for the Beast, turns the mob against the Beast. He rallies them to hunt down and kill the Beast ("Mob Song"). As the mob arrives at the castle, Belle and Maurice separate from the crowd and try to help save the Beast.

Scene 6 [the Castle]: As Gaston and the mob enter the castle, all is quiet. Then Chips leads an attack with the Enchanted Objects who have been hiding. While the battle rages on, the Beast seems to have given up hope. He awaits his end up in the Towers. Gaston finds him, taunts him, and begins to beat him up. Belle appears. This awakens the Beast from his apathetic state and he fights back at Gaston. The Beast begins to win and is ready to kill Gaston, but he can't do it. Just as Belle and the Beast meet, Gaston plunges his knife into the Beast's back. This causes Gaston to fall to his death. Belle holds the dying Beast in her arms. She expresses that she came back to him for he has become her new home ("Is this Home Reprise"). Just as the Beast was going to utter the words "I love you" he dies. In despair Belle collapses on his chest, not before admitting "I love you". The last petal falls and all hope seems lost. Then the Beast transforms into the Prince and reunites with Belle. Together they celebrate with all the Enchanted Objects who have turned human again ("Transformation/Finale").

END



“A Tale as Old as Time”

The story of Beauty and her Beast runs throughout history. From ancient Greek myths, all the way to this year’s box office hit film. Though the literal story of *Beauty and the Beast* was first penned in 1740, the story of a beautiful maiden marrying herself to a horrendous beast has popped up from country to country, fable to fable, over the years. These stories have their own different forms of beasts, but they all end with transformation and true love.

The French Fairy Tale:

The Author & Setting

Gabrielle-Suzanne Barbot de Villeneuve was born in Paris in 1695. At this time France is coming out of the early years of the Enlightenment. It’s nearing the end of King Louis XIV’s reign. Madame de Villeneuve may have survived the Great Winter of 1709, but the War of Spanish Succession(1701-1714) has put her country in debt.

Madame de Villeneuve wrote *La Belle et la Bete* and had it published in 1740. The fairy tale that is most know today was an abridged version published by Jean-Marie Leprince de Beaumont in 1757. At this point in France, King Louis XV, great-grandson of Louis XIV, has been on the throne. Literacy rate is growing and there’s an increase of publication of books along with the a growing value for libraries. 1730-1780 is known as the High Enlightenment years for France. The people were questioning every idea and tradition and religion. Salons were very popular at this time. However, Louis XV wasn’t a great ruler and would leave his reign with his people angry. It would be under the next ruler, King Louis XVI, that the people would rebel with the French Revolution (1789-199).

Madame de Villeneuve wrote *La Belle et la Bete* in a time where fairy tales were increasingly becoming more popular. Madame de Villeneuve was certainly inspired by the writings of Madame d’Aulnoy, who was the first to coin the term “fairy tale” cementing its own genre as well as Charles Perrault who wrote the classic story of *Puss in Boots*.

The Synopsis

La Belle et la Bete has its central heroine named Beauty. She has six brothers, five sisters, and a loving father who is a wealthy merchant. The brothers and father love Beauty, not just for her natural looks but for her goodness and wisdom. Even the sisters’ suitors can’t help but be captured by Beauty. The book reads “Each[suitors] as much charmed with her intellect as with her beauty.” Tragedy soon strikes the merchant and the family loses everything.

On a journey to recover one of his ships that had been lost, the merchant comes upon a seemingly abandoned castle. He stays, rests, and makes to leave without meeting a single soul. In the courtyard he

picks a single rose to bring back, per request, to his darling Beauty. A hideous Beast catches the merchant in the act and makes a deal with him. The merchant must return home and bring back a daughter who, by her own choice, will take his place and punishment by living the rest of her days in the castle with the Beast.

Beauty is of course the one who makes the sacrifice. She seals her fate, believing that the Beast will devour her. However Beauty doesn't see much of the Beast. Instead she is entertained during the day by singing birds, acting monkeys, and magical windows that mirror different theater performances around the world. Every evening the Beast asks Beauty to marry him and every evening she replies "no". Every night Beauty dreams of a handsome Prince that woos her into falling in love.

In the end, though Beauty is in love with the Prince, she finds she cannot be without her constant Beast. Her faithfulness transforms the Beast into the Prince of her dreams. His Queen shows up, as well as a good Fairy. They both tell their part of the story of the Prince's curse from another evil Fairy and Beauty's secret identity as the hidden princess of a neighboring King. The Prince and Beauty wed, the merchant, brothers, and sisters are brought to live in the castle, and all live happily ever after.

Comparison to the Disney Film

Though the essence of Madame de Villeneuve's classic tale is in both the 1991 Disney film and later with the 1994 Disney musical, there are key differences. The biggest contrast is Disney's lack of brothers, sisters, and fairies. Madame de Villeneuve also had the castle inhabitants be frozen statues instead of enchanted objects that communicate.

Other major differences include the many gifts and treasures that are rewarded to Beauty and her family when it pleases the Beast. In Madame de Villeneuve's version the Prince is cursed by an evil fairy instead of the Enchantress who was just punishing the Prince for his wickedness. There's a grateful Queen, mother of the Prince and no narcissistic character called Gaston in Madame de Villeneuve's fairy tale. Instead of Gaston, she has the noble suitors of Beauty's five sisters who would rather had been with Beauty.

A History of Inspiration:

“The Woman Who Married a Snake”

Even before *La Belle en la Bete* there have been plenty of stories that revolve around a maiden marrying a man cursed to to be some form of beast. In India there is the famous *Panchatantra* with one fable called “The Woman Who Married a Snake”. This tale is about a wife and husband praying for a child. When they finally give birth to their miracle son, he comes into the world as a snake. All are horrified, except the mother who is still in love with her son. She wants to find someone that will love him as well. Seeking to please his wife, the father searches for a woman who could love a snake. Like *Beauty and the Beast*,

this tale revolves around a dutiful daughter faithfully obeying the wishes of her father, having compassion on a beast, and ultimately being rewarded with a handsome young man and true love.

“Cupid and Psyche”

The oldest tale of time that is often compared to *La Belle en la Bete* is that of “Cupid and Psyche” from *The Golden Ass* by Lucius Apuleius. “Cupid and Psyche” was written around 200AD and *The Golden Ass*, also known as *Metamorphoses*. *The Golden Ass* is also considered the first true recorded “fairy tale”. In “Cupid and Psyche” a beautiful maiden, Psyche, catches the eye of the god Cupid, who is the son of Venus. Cupid makes an enchanted home for Psyche and she becomes his wife. There is a catch. Cupid must hide his face from Psyche for the mere sight of him, a god, would be too much for her to behold. Every night Cupid comes to Psyche, cloaked in darkness. Despite never having seen her lover’s face, Psyche falls deeply in love for him. She eventually lights a lamp, at the urging of her jealous sisters, to witness his true form. The results are tragic. Cupid and Psyche must undergo various trials to win each other back. Between sacrificial love, marriage, jealous sisters, and the promise of a better life in the midst of facades, the parallels between these two fairy tales are incredible. *La Belle en la Bete* even mentions “Cupid” twice.

“The Story of Joseph in the Bible”

In *La Belle en la Bete* there is mention of an ancient prophecy that the merchant father received when Beauty was just a baby. The prediction claimed that his youngest daughter, Beauty, would be the saviour of him and his family. “He had learnt that this daughter should save his life, and that she should be a source of happiness to all her family.” This prophecy has a ring of similarity to the ancient story of Joseph in the Old Testament of the Bible. In this story, Joseph has ten older brothers who despise him and their father’s love for him. Joseph has dreams that he will someday rule over his brothers and be the saviour of their family. In the same way, Beauty also has sisters that are jealous of her and her prophecy of saving the family.

“The Singing, Soaring Lark”

After the publication of *La Belle en la Bete*, even more versions of the classic tale began to appear. The famous Grimm Brothers, who come just a few years after Madame de Villeneuve, have a tale that is an almost exact replication of *La Belle en la Bete*. “The Singing, Soaring Lark” is found in one of their famous volumes of collected fairy tales. This story has a father setting out on a journey with a promise to bring the humble gift of a lark to his youngest and kindest daughter. In the courtyard of a castle the father finds a lark, only to be taken upon by a lion. The lion demands the father return with the daughter who first greets him when he returns home. The father knows it will be his youngest. The lion happens to be an enchanted prince. This pattern has taken over the fairy tale genre.

The 1991 Disney Film

From Tale to an Animated Classic:

Beauty and the Beast: the Broadway Musical debuted just three years after the Disney animated classic was released. Even though Walt Disney wouldn't live to see the success and phenomenon of *Beauty and the Beast*, the story of this musical starts back in the 1930's with Walt himself.

Not long after the success of the first full-length, in color, animated film, *Snow White and the Seven Dwarfs* in 1937, Walt Disney began tossing around the idea of doing an animated feature on the classic fairy tale of *Beauty and the Beast*. Nothing came of it. The project was later brought up in the 1950's but was shelved once again. There was difficulty in the execution of the story. De Villeneuve's fairy tale only centers around a beautiful maiden and a cursed Prince. The Disney team felt these two characters weren't enough to hold a narrative for an entire film.



Beauty and the Beast wouldn't come into existence till 1987, at the beginning of Disney's Renaissance period which lasted from 1989-1999. The first few drafts were scrapped and a different direction was put into play. *Beauty and the Beast* would mimic the musicality of the previous Disney film, the first of the Renaissance films: *The Little Mermaid*. With *Beauty and the Beast*, Disney was beginning a new season of excellence.

Beauty and the Beast was released in 1991 with a conveniently written Broadway score by Disney's great Alan Menken, lyrics by the incredibly creative Howard Ashman, and book by smart and strong Linda Woolverton. De Villeneuve's story is still the main undercurrent of the film. New characters were added intentionally to help complete the film. A true villain was created in the form of Gaston, the complete reverse of the Beast himself. It was decided that the castle's inhabitants would be cursed along with the Beast, not as statues, but as Enchanted Objects. The adorable objects brought comedic relief and natural narration of the curse for the audience and Belle.

Beauty and the Beast, as well as being loved, brought about several milestones for Disney. In 1992 *Beauty and the Beast* was the first ever animated film to be nominated for the highest award of "Best Picture" at the Academy Awards. Though the award went to *Silence of the Lambs*, it was still an achievement. *Beauty and the Beast* was also the first animated film to earn over 100 million dollars in the box office. Eventually a category for "Best Animated Film" was added to the awards in 2001. Years later, after *Star Wars* announced their release of a Special Edition of their films, Disney decided to begin their successful Special Editions with *Beauty and the Beast*. In this Special Edition release they added the song "Human Again" which had been written back when the film was first being created but didn't make it to the final release. This song is featured in the musical. Artists went back and fit new animation art for the song to fit in with the rest of the film.

The Production History: Film to Stage

The Beginning:

In 1990 Robert Jess Roth (the director of the original stage production of *Beauty and the Beast*) and his team were discussing which Disney film to adapt into a musical. They even began work on adapting *Mary Poppins* in 1991. *Beauty and the Beast*'s Disney film release would change everything. Roth was encouraged to tackle this Disney animated feature instead of *Mary Poppins*. Roth and his crew first presented their ideas in 1992. The film was made for the stage.

If they truly wanted to recreate the film onto the stage, the biggest problem was going to be the Enchanted Objects. How would the most likeable characters be played comfortably by actors who needed to move and dance about the stage? The idea was presented that the objects would be humans in the process of turning into objects, that the transformation was slowly evolving. Ann Hould-Ward would come out the hero by creating costumes that moved freely and communicated clearly the beloved characters from the film. Her work would ultimately win her the musical's only Tony.

Reworking the Film:

Robert Jess Roth, Alan Menken, and Linda Woolverton had some rework to do on the book and music. The film was short and couldn't fill a mainstage musical production. They brought in Tim Rice who had done previous work with Disney (*Aladdin*) after Howard Ashman's passing. Woolverton changed some of the story and Rice added songs for the Beast, Belle, Gaston, Maurice, and more.

The differences between the 1991 animated film and the Broadway show are small. A handful of songs were added by Alan Menken & Tim Rice, minor characters given more stage time, and a plot tweak for convenience are changes faithful fans of the film may notice.

The songs "No Matter What", "Me", "Home", "How Long Must This Go On", "If I Can't Love Her", and "Maison Des Lunes" are songs that were written for the musical stage show. "Human Again", though not included in the 1991 release, was originally written for the film and had drawn mock ups for the animation.

The most notable difference in the plot, aside from the added songs, involve Belle's discovery of her father missing. In the animated film Phillippe, their family horse, returns without Maurice on his back. Belle knows something is wrong and has Phillippe take her to where he last saw her father. To remove the unnecessary scene of Belle riding Phillippe, they have Lefou find Maurice's scarf when he's out in the woods on an errand for Gaston. Belle sees Lefou wearing the scarf and has him take her to where he found it, leading her to the Beast's castle.

Opening Night:

After some beginning tryouts in Houston, *Beauty and the Beast* opened on April 18, 1994 at the Palace Theatre in New York City. *Beauty and the Beast* was directed by Robert Jess Roth and choreographed by Matt West. Susan Egan starred as Belle and Terrence Mann as the Beast. Scenic Design was by Stan Meyer, Costume Design by Ann Hould-Ward, Lighting Design by Natasha Katz, and Sound Design by T. Richard Fitzgerald.

Awards & Reviews:

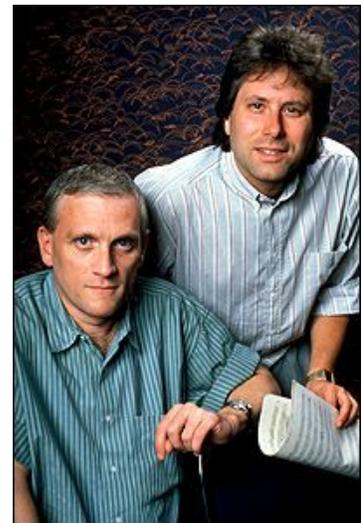
Though nominated for nine Tony Awards in 1994, *Beauty and the Beast* took home just one. The Tony went to Ann Hould-Ward for “Best Costume Design”. This is Hould-Ward’s only Tony Award win. Before *Beauty and the Beast*, Ann Hould-Ward had done the costume design for several award winning shows like *Sunday in the Park with George*, *Into the Woods*, and *Harrigan ‘n Hart*.



Reviews for *Beauty and the Beast* were mixed. Some loved the colorful, fun, beloved film turned stage musical, while others thought it too gimmicky and over done. However the ticket sales broke records and sold out crowds for thirteen years. *Beauty and the Beast* is Broadway’s 6th longest running show. *Beauty and the Beast* has been performed in 115 cities, 13 countries, and has made 1.4 billion dollars worldwide.

The People Behind the Show

Alan Menken (the Music) was born in 1949 to Judy and Norman Menken. It’s not a surprise Alan always wanted to be a composer. His mom was an actress and playwright. His dad was a piano-playing dentist. The Menken family grew up enjoying musical theatre. After graduating from NYU, marrying Janis Roswick, and working as an accompanist for ballet studios, Alan was ready for a big break in the musical industry.



Howard Ashman (the lyrics) was born in 1950 to Shirley and Raymond Ashman. Howard always adored theatre and would direct little shows for his sister’s birthday parties. Howard received his MFA at Indiana University. Before Howard met Alan, he wrote several plays and became the Artistic Director for the WPA Theatre, which he was also co-founded. While working for the WPA Theatre, he started work on a musical that would bring together one of the greatest duos in musical history.

Menken & Ashman Together:

In 1978 Alan Menken wrote the music for *God Bless You Mr. Rosewater*, a new musical written and directed by Howard Ashman based on the Kurt Vonnegut novel. Several years later this pair would win their first Academy Award nomination for their next musical the classic *Little Shop of Horrors*. Not only did Howard do the book and lyrics, but he also produced the show. Alan of course did the music. Getting into a lovely rhythm, by Howard's push, the pair brought their talents to Disney's animated studio. They worked together on the 1986 film *The Little Mermaid* doing what they both did best. This won them several awards and lead them to doing the music for *Beauty and the Beast* and *Aladdin*.

Howard wouldn't live to see *Beast* or *Aladdin*. In 1988, while working on *Beast*, Howard found out he was HIV positive. He completed his work for *Beast* and had also written several songs for an untitled film that would later be *Aladdin*. However he wouldn't live to see *Aladdin*, as he would pass on March 14, 1991. He was only forty years old. Howard left his mark on the theatre and film industry. Stories were his passion all his life. He had an Academy Award, two Grammy's, a Golden Globe, plus many more distinguished awards. His clever lyrics stay in our heads years after we've seen his work.

Sir Tim Rice was born in 1944. He originally set out to work in a law firm but found his way into the world of pop music. He started out not as a lyricist, but as a historian writing on pop music. Tim Rice's career in films and musicals kicked off with his introduction to Andrew Lloyd Webber. Together Rice and Webber would make another dynamic duo for the world of musical theatre. Their first project was *Joseph and the Amazing Technicolor Dreamcoat*. *Jesus Christ Superstar* and *Evita* followed. Rice worked with Disney on two films which would also later become musicals. They were *Aladdin* and *Lion King*.



For *Beauty and the Beast* Rice wasn't a part of the film process but came in a few years later for the musical adaptation. All the songs from the original film, including the later released "Human Again", were written by Howard Ashman. With Ashman's passing in '91, Tim Rice joined the team and wrote all the new songs for the musical including "Me", "Home", "If I Can't Love Her" and more.

Linda Woolverton, who also greatly enjoyed working with Howard Ashman on *Beauty and the Beast*, was born in 1952 in Long Beach, California. She received a BFA in Theatre in 1973 from California State University. She received her masters in children's theatre at Cal State Fullerton. Woolverton then began writing for various television shows. Her first brush with Disney was writing an episode for *Chip and Dale: Rescue Rangers*. Since then, a beautiful and successful relationship has unfolded. Just two years after

Chip and Dale, Woolverton was brought onto the team of creators for *Beauty and the Beast*. Woolverton is known for her strong female characters seen throughout the years in Disney films and it all started with Belle.

Woolverton didn't want Belle to only be a sweet, beautiful princess. She wanted Belle to have spunk, a thirst for adventure, and an intellectually open mind. She wrote the book for the musical as well as the film. Since *Beauty and the Beast*, she has written screenplays for *The Lion King*, 2010's *Alice in Wonderland*, *Maleficent*, *Alice Through the Looking Glass*, and the upcoming not yet released sequel *Maleficent 2*.

Symbols & Themes

The Rose: A Symbol

The rose is an iconic symbol for *Beauty and the Beast*. In its simplest terms, the rose can represent the beauty of Belle and the thorny exterior and danger of the Beast. However the Rose also represents beauty that thrives, despite being surrounded by painful thorns. Belle is a rose among thorns in her poor provincial town. The Beast seeks goodness despite the thorns of his curse.

The Rose is also the symbol of "time" in *Beauty and the Beast*. Though it's beautiful, it's a thorny reminder of the curse reaching its full power. As each petal falls, the spell tightens its thorny grip on the Beast and the inhabitants of the castle.

Books: A Symbol

PART 1

"Once Upon a Time in a faraway land, a young prince lived in a shining castle. Although he had everything his heart desired, the Prince was spoiled, selfish, and unkind." The first line of *Beauty and the Beast: the Musical* begins like any classic fairy tale. The familiarity of the words "Once upon a time" transport us into a world of wonder and possibility. Books are discussed and seen throughout this production, but they are also a recurring symbol of imagination and hope in the battle against control and destruction.

In *Beauty and the Beast* books are symbols of hope for a happy ending. The first sight of Belle and she's on her way to the bookstore, all the while her "nose stuck in a book." As she picks out a new book, the bookseller exclaims "That one! But you've read it twice!" Belle's day to day life clearly centers around books. Belle stands out. She's different from everyone else in town. The reason she doesn't fit in is her love of reading. *Beauty and the Beast* is vaguely set in the 1700's. During the 18th century, women's education was not a priority nor a commonality, especially for common peasant people. Belle is odd because she's a woman who reads constantly.

Books are what transport Belle into an ideal world. Stories fuel her imagination which help her dream of a life beyond this "provincial" town. Stories give her hope for an eventual happily-ever-after. They are her

life line. This life line is also what eventually connects Belle with the Beast. After the Beast rescues Belle from the wolves, their feelings for each other shift into something deeper and sweeter. Life enters into their relationship in the form of books. Belle chooses her personal love of books to try to connect with the Beast. She reads him *King Arthur*.

The Beast cannot read. He admits that he only “learned a little and long ago.” The narrative hints at his cursed state being the cause of his illiteracy. He once knew how to read but since the curse (since the continual loss of his humanity) he can’t remember how. His excitement over *King Arthur*, “What a beautiful story”, also shows that even if he did once know how to read, he didn’t take advantage of that skill. He states, “I never knew books could do that. . .take me away from this place and make me forget for a little while.” This declaration receives empathy from Belle who would use books for that very same reason back when she lived in the village. After the Beast and Belle connect over *King Arthur* and the power of books, Beast decides the best gift he could give Belle is his enormous library.

PART 2

Gaston, the central antagonist of the musical, has an aversion to books. When we first meet him, he is admonishing Belle for reading a book with no pictures: “How can you read this? There’s no pictures.” To which Belle replies “Some people use their imagination!” Gaston’s lack of imagination explains his lack of dimension in dealing with others. Gaston has one unchangeable opinion about everyone. Maurice is crazy, Lefou is a fool, Belle is beautiful, and the Beast is prey. The imagination Belle feeds from all the books she reads will help her later begin to see through the Beast’s austere and monstrous exterior.

In the same conversation he condescends Belle’s sex by pointing out the dangers of women reading. He says, “It’s not right for a woman to read. Soon she starts getting ideas and thinking!” Here he implies that it’s improper for her to read because it wasn’t considered necessary for women to be well read. Now Gaston is worried about what other people may think of Belle. He’s already beginning to “create” the perfect wife in Belle by controlling what she does.

Gaston is also smart. He also may see a problem with the amount of books Belle reads. He understands that reading leads to knowledge and knowledge leads to thinking and thinking leads to power. Later in the show Gaston admits “Lefou I’m afraid I’ve been thinking”-- to which Lefou replies “A dangerous pastime.” Following that, Gaston lays out a clever plan to arrest Maurice and win Belle. Gaston lives by control. This shows that Gaston is not only worried about what others will think, he’s worried about Belle acquiring more control.

Books are for the dreamers. Belle and the Prince (turned Beast) are dreamers. The Prince used to be selfish, spoiled, and unkind, only wanting power and control. Gaston is only fueled by power and his lack of hope leads to his downfall. Books helped Belle survive the boring provincial town. Books brought the Prince out of his beast-like state and into a new hope, all through Belle reading out loud to him.

In the end the Beast and Belle receive their happily-ever-after. The fairy tale that Belle was reading about in the beginning of the show has come true. The Prince’s disguise has melted away, the spell has been

broken, adventure has been had, and she and the Prince can live happily ever after. The books throughout this narrative show that you can't judge a book by its cover, which leads to the important theme.

FACADES: A Theme

Oxford Dictionary defines the word *facade* to mean “a deceptive outward appearance”. Facades, paired with the theme of *love*, is the central theme of *Beauty and the Beast*. Facades pop up all around in *Beauty and the Beast* from beginning to end. No characters best showcase this theme better than the Beast and Gaston. From the start of the show we see that a Prince (who is successful on the outside by being important and rich and a ruler) is actually selfish, petty, and cruel on the inside. The Prince begins with a facade even before he is turned into the Beast.

Once he's the Beast he's outer exterior matches his interior only for awhile. The Beast has great character growth over the course of the musical. Belle first meets the Beast and he has a horrendous outward

appearance. Ultimately that appearance is deceptive because Belle learns that he has a tender, changeable, and even compassionate heart.



Gaston is a great hunter of beasts which shows right away that he is the antagonist of the Beast. More than that, Gaston wears an incredible facade; a facade that is quite opposite to the Beast's. Gaston is handsome, strong, and an excellent hunter on the outside. It doesn't take long to see that he is quite different on the inside. Gaston is self absorbed, disrespectful of others, and malicious.

Beauty and the Beast shows the complexity of humanity and the facades that many wear. The show's conclusion shows that there is great power in seeing beyond someone's deceptive exterior. There is often more that meets the eye with every person. Belle is a heroine because she is good and can see beyond the Beast's horrendous outer appearance.

Timeline of Beauty and the Beast

200AD - “Cupid and Psyche”

400AD - “The Woman Who Married a Snake” from *Panchatantra*

1740 - *La Belle et la Bete* is published by Gabrielle-Suzanne Barbot de Villeneuve

1757 - abridged by Jeanne-Marie Leprince de Beaumont.

1812-1814 - Jacob and Wilhelm Grimm published two volumes of over one hundred fairy tales, including “The Singing, Soaring Lark”.

1946 - French film directed by Jean Cocteau is released. *Disney was inspired by this film and built off of a lot of what the film started.

1987 - CBS begins a television series, modernizing *Beauty and the Beast*.

1991 - Disney releases the Oscar winning animated classic *Beauty and the Beast*.

1994 - Disney’s *Beauty and the Beast: the Musical* opens in New York City on Broadway.

2012-2014 - CW releases a television series called *Beauty and the Beast*, giving the fairy tale a another modern rework.

2014 - French film version of the original Madame de Villeneuve fairy tale is released, starring Vincent Cassel and Lea Seydoux called *Beauty and the Beast*.

2017 - Disney releases a live-action version of their animated phenomenon starring Emma Watson and Dan Stevens.

“Long ago I should have seen all
the things I could have been.”

(Beast, Act I)

Glossary

Appendage: a thing that is added or attached to something larger or more important

Aviary: a large cage for keeping birds

Capitulate: surrender, cease to resist

Derision: contemptuous ridicule or mockery

Eminence: fame or recognized superiority

Expectorating: cough or spit out phlegm

Facade: an outward appearance that is maintained to conceal a less pleasant or creditable reality.

Haggard: looking exhausted and unwell

Havoc: widespread destruction

Hewn: chop or cut/conform or adhere to

Idyllic: extremely happy, peaceful, or picturesque

Inconceivable: not capable of being imagined

Kingpin: main or large bolt in a central position

Paragon: person regarded as a perfect example of a particular quality

Pension: regular payment made during a person's retirement from an investment/dismiss someone from employment

Provincial: concerning the regions outside the capital city of a country, especially when regarded as unsophisticated or narrow-minded.

Majordomo: takes charge for someone else

Ossify: turn into bone/tissue, cease developing/be stagnant

Quarried: extract from a quarry/cut into

Rapier: thin, light, sharp-pointed sword

Revulsion: a sense of disgust and loathing

Savoir Faire: the ability to act or speak appropriately in social situations.

Sordid: involving ignoble actions, arousing moral distaste and contempt.

Swell Cleft: a divided chin

The French

“Bonjour”: Hello

“Monsieur”: Mr.

“Mademoiselle”: Miss

“Mais oui”: But yes

“Creme de la Creme”: Cream of the crop

“Pardonnez moi”: Forgive me

“Mon dieu”: My god

“Hors D’oeuvre”: Small savory dish at beginning of the meal

“Enchante”: Nice to meet you

LeFou: Madman or “the fool”

“Toute Suite”: Right away

“Joi de vie”: Enjoyment of life

“Maison Des Lunes”: House of Lunatics

“Sacre Bleu”: Holy Blue! (euphemism for Holy God)

“Maitre D””: Manager of the house

“Cherie”: Sweetheart

“Oui, mon Capitain”: Yes my capitain

“Soup du Jour”: Soup of the Day

“Ma chere”: My dear/darling



Further Reading

Beauty and the Beast - Gabrielle-Suzanne Barbot de Villeneuve

The Beast Within: A Tale of Beauty’s Prince - Serena Valentino

Beauty and the Beast: Lost in a Book - Jennifer Donnelly

Beastly - Alex Flinn

Tale as Old as Time: The Art of Making Disney’s Beauty and the Beast - Charles Solomon

Till We Have Faces: A Novel of Cupid and Psyche - C.S. Lewis

POST-SHOW DISCUSSION QUESTIONS

TOPICS FOR THOUGHT: Use the following prompts as conversation starters with your students after attending *Beauty and the Beast* at the Fort Wayne Civic Theatre. Following the discussion, you may want to have your students write a review of the production. We'd love to hear from them! Please share student responses with Eunice Wadewitz, Music & Education Director, at ewadewitz@fwcivic.org.

The Production

1. Review the expectations about the set, costumes, lighting, and sound that you had for production. Were the design elements what you expected? Why or why not?
2. What do you think were the strengths of the production? What were the weaknesses?
3. Think about the different people who were involved in the Civic's production of *Beauty and the Beast*. You may want to consult your program for the listing of the various designers and other theatre personnel. Are there any particular positions that appeal to you? Explain. What educational background, skills and abilities might you need to fill this role? How might you go about learning more about this type of position?

The Characters & Story

1. Discuss the main characters in *Beauty and the Beast*. How is their worldview, or outlook on life, of each different from each other or from your own? Similar?
2. How is the Prince different from the beginning of the musical to the end? What caused his change?
3. What do you think of Belle's love for the Beast?
4. What are the differences between Gaston and the Beast? What are the similarities?
5. Though *Beauty and the Beast* is set in a specific time and place, how is the story universal?
6. What do you think is the central theme, or message, of the play?

The Music

1. What moments or songs do you find replaying in your mind?
2. How did the songs move the plot forward?
3. If you're familiar with the 1991 Disney Animation Film, what do you think of the musical numbers added to musical in comparison with the film?

Reflect & Connect

1. What do the themes of facades, stories, and the power of love mean for you? Were they clear in the story?
2. Are the themes of *Beauty and the Beast* relevant today? Why is this "Tale as Old as Time" still being told today?
3. Read a version of *Beauty and the Beast* by Gabrielle-Suzanne de Villeneuve. How is the fairy tale similar to the musical? How is it different? What of the fairy-tale is lost in the musical and vice versa?
4. Watch one of the film versions of *Beauty and the Beast*. What mode of storytelling was the most compelling? Novel? Film? Or Musical?

Further Activities!

Diary Excerpt Activity: a Writing Prompt

1.) Write a diary entry as if you were Belle right after she takes the place of her father in the Beast's castle.

How do you feel?

What are you worried about?

What will you miss about home?

What do you think about the Beast?

What will you do next?

2.) Write a diary entry as if you were the Beast right after he lets Belle go back home.

How do you feel?

Do you think you made the right decision?

What made you choose to let Belle go?

Do you think she will ever come back?

What will you do next?

3.) Write a diary entry as if you were one of the enchanted objects in the castle when they sing "Human Again". Pick an object to that you are turning into like a clock, a spoon, or teacup.

Who were you before the curse began?

Why do you think you turned into this object? Did you interact with this object a lot when you were human?

Do you think Belle can really break the curse?

What is the first thing you would like to do when you are human again?

The Person Within: an Art Project and Interaction Activity

(What you need: two separate pieces of paper, coloring pencils, crayons, markers, etc.)

1.) On the first piece of paper draw a picture of yourself. Either draw what you look like from memory, from a picture, or looking in a mirror.

2.) On the second sheet of paper, trace the outline of your first drawing. Instead of filling it with your physical appearance, fill yourself in with what you think makes you uniquely you. Draw your favorite activities, favorite books, favorite colors, talents you have, dreams you have, and people you love.

3.) Share both of your drawings with someone. Explain to them that there is more to you than just your outer appearance. Share all the things that make you uniquely you! Just like the Beast or Gaston, you are more than your outer appearance.

Resources

Websites Used:

<http://www.fsmitha.com/h3/h29-fr2.htm>

http://humanitiesresource.com/ancient/articles/Beauty_and_Beast-Final.pdf

<http://www.pookpress.co.uk/project/beauty-and-the-beast-history/>

<http://www.tor.com/2017/01/12/fairy-passages-madame-daulnoy/>

<http://www.pitt.edu/~dash/grimm.html#chronology>

<http://www.mtishows.com/disneys-beauty-and-the-beast>

<http://www.latimes.com/entertainment/movies/la-et-mn-linda-woolverton-alice-through-the-looking-glass-20160523-snap-story.html>

<https://www.ibdb.com/broadway-production/beauty-and-the-beast-4602>

<http://www.timrice.co.uk/bio.html>

<http://www.broadwayworld.com/article/Sir-Tim-Rice-Talks-New-Songs-For-BEAUTY-THE-BEAST-Live-Action-Remake-20150518>

<https://www.discogs.com/Alan-Menken-Howard-Ashman-Tim-Rice-Beauty-And-The-Beast-The-Broadway-Musical-Original-Broadway-Cast-/release/4466681>

<http://www.hollywoodreporter.com/heat-vision/beauty-beast-new-songs-composer-alan-menken-lost-lyrics-gay-character-985602>

<http://www.biography.com/news/beauty-and-the-beast-facts-animated-movie>

<http://www.mtishows.com/disneys-beauty-and-the-beast>

<http://www.timrice.co.uk/bio.html>

<https://www.youtube.com/watch?v=BJX0EoHx3w8>

<https://www.youtube.com/watch?v=Emg6jEpVKyU>

<https://www.moviefone.com/2011/11/15/25-things-you-didnt-know-about-beauty-and-the-beast/>

<http://www.history.com/topics/louis-xiv>

<https://www.biography.com/people/louis-xv-9386921>

<http://www.history.com/topics/enlightenment>

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Jenkins, Cecil. *France: people, history, and culture*. London, UK: Constable & Robinson, 2011. Print.

Solomon, Charles. *Tale as old as time: the art and making of beauty and the beast*. Place of publication not identified: Disney Editions, 2017. Print.

de Villeneuve, Gabrielle-Suzanne Barbot. *Beauty and the Beast*. 1740. Print.